NEW SHAKESPEAREANA.

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ARE THE DATES ON CERTAIN OF THE SHAKESPEARE QUARTOS SPURIOUS?

The question at the head of this paper has been very often asked before. More than thirty years ago, the author of "The Shakespearean Myth" pointed out certain circumstantial matters, such as, for instance the conflicting interests of the printers (as publishers were called) their temptations, by reason of their monopolies to disregard the interests of uninfluential authors, which deprecated a too-confident reliance upon Elizabethan title-pages and imprints—though our main reason for questioning them, of course, has been mainly internal and textually critical.

But now comes Mr. W. W. Greg, a careful and competent bibliographer; and in THE LIBRARY (London, April, 1908), prints a long and minutely argued and demonstrated paper whose conclusions will most likely compel instant conviction. At least we ourselves see only a remote probability of escape from his conclusions. The evidence which he has evolved is purely material and practical, as follows:

Mr. Greg finds in the collection of Shakespeareana owned by Mr. Marsden J. Perry of Providence, Rhode Island, a volume containing ten Shakespeare Quartos bound together in seventeenth century, binding by one Edward Gwynne (at least, bearing that name written on the cover). The plays are: "Merchant of Venice,' 1600 ("Roberts" quarto); "Midsummer Night's Dream," 1600 ("Roberts" quarto); "Sir John Oldcastle," 1600 ("T. P." quarto); "King Lear," 1608 ("N. Butter" quarto); "Henry V," 1608; "Yorkshire Tradgedy," 1619; "Merry Wives of Windsor," 1619; two parts of the "Contention of York and Lancaster" [1619]; and "Pericles," 1619. Another set of copies of the same ten quartos belonging to Mr. Edward Hussey were, until shortly before they came up for sale in June, 1906, also bound together, though not in the same order as Mr. Perry's. The Capell copies of the same plays at Trinity College, Cambridge, now form two volumes standing together. Their uniform meas-

urement of 7½ by 5⅝ inches—an unusually large one—and other internal evidence, make it, however, practically certain that they were originally bound together. The Garrick copies of the same plays at the British Museum are all bound separately, but here also their uniform size, which agrees closely with that of the Capell copies, points to their having at one time formed parts of a single volume. The obvious conclusion has, of course, been that certain collectors of Quartos had privately bound together their collections. But not only were Quartos bound together in the earlier times; but, contrariwise, in later years when these Quartos became worth much more than their weight in gold, they quite often were separated and separately bound for offering in the auction rooms or to private purchasers. Some of these were supposed to have even been a second time bound together. For example, Edward Capell, (whose Shakespearean labours are being now estimated as of more value than they have been intermediately credited with possessing), presented to the library of Trinity College, Cambridge, a collection of Quartos in two volumes which were apparantly bound up together a second time circa, 1750. The edges of the leaves of this rebound Capel collection are stained green and must have been in that condition when they came into his possession, for whatever repairs he made to the books he admitted to his "Shakespereana" he never by any chance touched the edges. If the plays, when he acquired them, were in a single volume, he divided them into two perhaps for convenience of handling; he is unlikely to have made any other change. The original volume we may assume to have been a fair-sized quarto measuring 7½ by 5⅝ inches, and about 1¼ inches thick, with green edges, and containing the plays in the following order: "Yorkshire Tragedy," "Merry Wives," "Mudsummer Night's Dream," "King Lear," "Merchant of Venice," "Sir John Oldcastle," "Henry V," "Pericles," 1 and 2 "Contention." While the first seven plays are all independent, the last three, the two parts of the "Contention" and "Pericles," have continuous signatures. These begin with the title-page to the "Contention," and run on to the end of "Pericles." Thus it is clear that "Pericles" ought to follow the "Contention," and of this fact, as his notes testify, Capell was well aware. The title-page of "Pericles" is printed on a single leaf inserted between sheets Q and R, and that of the "Yorkshire Tragedy" is on a single leaf inserted at the beginning of that play, the text of which begins with sheet A. In all other cases the title is printed on sig. A1.

Now the most obvious point in this volume, is the curious similarity in style of the various title-pages. Eight of these nine have the one device,

with the Welsh motto "Heb Ddieu Heb Ddim" (Without God without all) put there by the Welsh printer William Jones. The other Quarto (The Midsummer Night's Dream) has a vignette, the arms of the City of Geneva, per pale half eagle and key, with the motto "Post Tenebras Lux." Again these title-pages use a particularly large and distinctive numeral some of which font seems to have been used by Jaggard in places in the First Folio in 1623, and were again employed by Nicholas Okes. "But," says Mr. Greg, "I have had the opportunity of examining a large number of books printed by the men in question, both at the British Museum, the University Library, Cambridge, and elsewhere, and can state that these numerals appear in no book ostensibly printed by Roberts except the plays in present dispute, that Okes first used them in 1610 (R. Field's "Fifth Book of the Church" pagination), and Jaggard in 1617 (Sir W. Raleigh's "History of the World," pagination and colophon). If Roberts possessed them in 1600, how comes it that Jaggard, who took over Roberts' stock in 1606, never used the fount till 1617, but after that used it freely? Roberts, who had bought his business of Charlewood's executors in 1589, sold it to Jaggard in 1608 (State Papers, Dom. Charles I., Vol. 307, Art. 87; Arber, III. 702). But the last entry of a book to Roberts is dated 10th July, 1606 (Arber, III. 326), and the same year we find Roberts' ornament of the "puffing boy' (see Lyly, "Euphues," 1597?) used by Jaggard (W. Attersoll, "Badge of Christianity"). The actual transfer had therefore taken place before the registration of the sale.

Still greater difficulties occur in connection with the devices. The "Heb Ddieu" device is originally known as the appropriate property of Richard Jones—or Johnes, as he more often spelt his name—as early as 1593, and was used by him repeatedly till 1596. In 1598 his business and that of his partner, W. Hill, was sold to William White.

On 17th January, 1598-9 White took over Jones' apprentice, Richard Cowper, for the remainder of his term, (Arber, II. 233). But Jones took another apprentice on 7th of May following (Arber, II. 235), and there is no break in his list of entries till after June 4th, 1602.

With the exception of the plays in question this device does not reappear untill 1610, when it was used by Jaggard (Sir T. Elyot's "Castle of Health," without printer's name, but containing Jaggard's ornaments). It can with reasonable confidence be asserted that it was never used in any book undoubtedly printed by either Roberts or White. So again, with the "Post Tenebras Lux" device. It belonged originally to Rowland Hall, who had printed at Geneva, and took the Half-Eagle and Key as his sign

after he moved to London, and is found on a book of his in 1562 ("Secrets or soveraigne receipts"). The same sign was later adopted by John Charlewood, and we find him using the device from about 1582 onwards. John Northbrooke, "Spiritus est vicarius Christi in terra; A brief and pithy sum of the Christian faith," n. d., but c. 1582. It occurs again in Edward Dering's sermon on John vi. 34, preached 11th December, 1569, and printed in 1584.

Before his death, however, it seems to have passed to Richard Jones who used it in 1591 and again in 1594 (both times in U. Regius' "Solace of Sion"). After this it is not used again until 1605, by an unnamed printer (A. Dent's "Plain Man's Pathway to Heaven," sig. Cc7^{v}). Jaggard used it in 1609. (Heywood's Troia, Britanica) and again in 1617 R. Wimbledon's Sermon on Luke xvi. 3. So much for the facts which Mr. Greg has to deal with; now for his inferences.

He is first attracted by the vignette of the Eagle and Key. The title of the Quarto in evidence is, "the Midsummer Night's Dream." As it hath beene sundry times acted by the right Honourable the Lord Chamberlaine, his servants, written by William Shakespeare, printed by James Roberts, 1600, there is used this vignette. In a round shield bordered by the legend, "Post Tenebras Lux" the Geneva arms per pale half-eagle and key as aforesaid: Now, on cautious scrutiny it is percieved that the wood-block from which that vignette was there printed had met with some accident; at any rate that a very considerable crack runs from the upper left hand margin through the R of the legend almost to the top of the Key. So far so good. But Mr. Greg discovers that in the book "A. Dent's Plain Man's Pathway to Heaven" above mentioned, and that printed in 1605, this identical vignette is used as a tail-piece. And on this tail-piece is the identical crack, only the paradox is that in the alleged 1600 use by Roberts, the crack has run from the rim of the device down through the upright of the letter R to the top of the Key while in the 1605 use, real or alleged, the crack *has just begun at the rim of the* Vignette and has not quite extended to the top of the R where the top of the loop of the letter joins the upright! Which is the paradox that the wood-block was in better condition as to that indentical crack, in 1605, than it was five years before; which is practically impossible! This is fair circumstantial evidence, especially when two other bruises or dents in this same wood-block show distinctly, at identical points in each impression but strongest in the earlier instead of in the later, impression. Circumstatial? Yes! But circumstantial of what? For it is not absolutely impossible that the wood-block by reason

of a part of the device requiring a little deeper cutting at certain points than at others in order to shade the design may have sagged under the impact of the presses, and the block have been re-inforced by riveting—as is easily enough and originally enough done in any printing office. So it is necessary to go further to dispose of that possibility. And Mr. Greg finds that in all these collections the paper upon which they are printed contains a certain number of water marks—not one, as would be the case if the printer or printers of these volumes had used a single manufacture output of paper, but several, the meaning of which is, that he, or they, used such stock as happened to be in hand, which stock happened to consist of remnants or remainders of several manufactures.

Now a water mark, as everybody knows, is produced by a contrivance of cords dipped into the pulp, so that its design is repeated on the paper sheets. In the nature of things it is not an inexpensive, and is always more or less a delicate contrivance. When, therefore, the paper used in a book, is found to have not only one but several water marks, since no printer would deliberately order a collection of water marks in the paper used for a single book, there must be a meaning for it. Harold Bayley adopts Mrs. Pott's theory of a deep Roscicrucian meaning when she finds in a given Roscicrucian book, a dozen or more water marks, to wit, that they were secret signs to the Brotherhood. Mr. Greg, however, takes the more prosaic and common sense view. And when he finds that—these four collections of Shakespeare Quartos are all printed upon paper bearing several—from three to twenty—water marks, his suggestion is, that the same printer printed all these collections at the same time using such paper as he had on hand, which happened to be a lot of stock of different makers, or of different styles; each maker or style having had his or its special water mark. But Mr. Greg goes further. He finds that, assuming that these collections of Shakespeare Quartos were printed by the same man at the same date, the testimony of these water marks exactly corroborates the chronological evidence of the damaged vignette block! Since, surely it is an impossible proposition that a printer, printing a collection of Shakespeare Quartos four or five years after a prior printer had printed the same collection, should be able to secure exactly the same fragments of paper stock used by the first printer being fragments of a dozen different makes and water markings! But Mr. Greg does not even rest upon this improbability alone. He produces the testimony of experts as to how long a stock of paper would last! And declines the inherent improbability—or rather the absolute impossibility of printers at remote periods from each other, hap-

pening each upon the identically assorted stock of paper made up of paper produced by an exact number of manufacturers using an identically varying assortment of water marks! The evidence of the water marks, therefore, confirms the evidence of the damaged vignette. That is to say, the damaged condition of the vignette points to a false date or dates, and the testimony of the water marks is that, of several given dates, one or the other must be false! The inference being in favor of one concurrent falsehood rather than of two. But Mr. Greg is not satisfied to rest his case even here. He goes still further and produces the continuity of signatures —(Those printer's marks, which must not lie, since if they did, the sheets of his books could not be stitched together) which seems to close the matter! We will state the conclusion of all this array of evidence in Mr. Greg's own words:

> I claim that the dates "1600" and "1608" in Pavier's collection are proved to be false dates, and the whole volume shown to have been produced at one time, namely in 1619, by the following considerations:
>
> (1) That certain large numerals appearing in the imprints are not elsewhere found before 1610;
>
> (2) That the "Heb Ddieu" device on two title-pages dated 1600 (one purporting to be printed by Roberts) and two dated 1608, is not otherwise known between 1596 and 1610, and does not occur in any other book bearing Roberts' name;
>
> (3) That the "Post Tenebras Lux" device, found on one title-page dated 1600 and purporting to be printed by Roberts, is not otherwise known between 1594 and 1605, and does not occur in any other book bearing Roberts' name, and, moreover, that the impression on the title-page dated 1600 shows the block in a more damaged condition than other impressions dated 1605 and 1617;
>
> (4) That the whole volume is printed on one mixed stock of paper, and that this could not have been the case if the individual plays had been printed at different dates extending over a period of twenty years.

DEPARTMENT OF TEXTUAL CRITICISM

Conducted by EDWARD MERTON DEY, ESQ.

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Ol. What kinde o' man is he?
Mal. Why of mankinde.

Dr. H. H. Furness (Variorum Twelfth Night, p. 78) says "this dallying with words I cannot understand." Dr. Furness should have remembered that the popular German term to-day for a prostitute is *Das Mensche*—literally "The Mankind." Early English literature is full of this usage. For "mankind" = "virago," cf. *Roister Doister,* IV, viii, 41, "she is mankind"; *Tell-trothes New-yeares Gift* (ed. Furnivall, p. 80), "She was a mankinde creature"; *The Two Angry Women of Abington* (Hazlitt's Dodsley, VII, 319), "Why, she is mankind"; *Grim the Collier of Croydon* (Hazlitt's Dodsley, VIII, 439), "O, she's mankind grown"; Coriolanus, IV, ii, 16, "Are you mankind?" [of Virgilia]; *Winter's Tale,* II, iii, 67, "A mankind witch." [of Paulina].

P. W. B.

HENRY THE SIXTH, V. iii. 71.—

"Confounds the tongue and makes the senses rough."

Suffolk is dazzled by Margaret's beauty, is unwilling to let her depart, but does not detain her. He soliloquizes:

"Fain would I woo her, yet I dare not speak;
I'll call for pen and ink and write my mind.
Fie, de la Pole! disable not thyself:
Hast not a tongue? is she not here?
Wilt thou be daunted at a woman's sight?
Ay, beauty's princely majesty is such,
Confounds the tongue and *makes the senses rough.*"

Now, while "beauty's princely majesty" may "confound the tongue" of the admirer. How can it make his senses rough? But if for "make" we read "mate"; an Elizabethan word meaning to bewilder, amaze, confound: (My mind she has mated and amazed my sight, Macbeth, V. i. 86.—"I think you are all mated or stark mad"—Comedy of Errors, III. ii. 54.—) and if for "rough" we read "vouch" "To make any *vouch* as strong as shore of rock," (Henry the Eighth, I. i. 157.—) then we have Suffolk's meaning clearly enough. Her beauty bewilders the guarantee of the senses. Almost exactly the figure used by Horatio—the words "sense" and "vouch" brought together again.

> "Before my God, I might not this believe
> Without the *sensible* and true *avouch*
> Of mine own eys."

P. W. B.

TITUS ANDRONICUS, V. i. 93.—

> As sure a card as ever won the set.

Appleton Morgan, who is a sort of Department of Unfinished Business in Shakespeare matters, in his "Shakespeare in Fact and in Criticism" remarks of this passage:

"Aaron is telling Lucius that Demetrius and Chiron have ravished his sister, at which Lucius exclaims, "O barbarous, beastly villians, like thyself!" And Aaron concurs:

> "Indeed, I was their tutor to instruct them;
> That codding spirit had they from their mother,
> As sure a card as ever won the set;
> That bloody mind, I think, they learned of me,
> As true a dog as ever fought at head."

Now, all the editors from Johnson downward annotate this passage in two places. They properly explain that "codding" comes from "cod," a pillow, and that the derivative means, lecherous; while Johnson adorns his page with the ponderous and invaluable statement that the line, "As true a dog as ever fought at head" is an allusion to bull-dogs, whose generosity and courage are always shown by meeting the bull in front and seiz-

ing his nose." But no editor—so far as I am able to discover—has ever grappled with the exceedingly inconsequent and apparently interpolated line, "As sure a card as ever won the set." Nevertheless, that line is utterly meaningless and incoherent as a part of Aaron's speech. The persons are talking of bloody and ferocious deeds, and no analogue is being used to cards or games; the further line, "I played the cheater for thy father's hand," being quite as unintelligible and quite as impossible to connect with with any idea of a game with cards. A "cheater," was an officer employed to collect the King's Escheats. Our word "cheat" comes straight enough from such officer's tendency to enlarge (as Coke said was the duty of a good judge) his jurisdiction. That Dr. Johnson dodges both these lines seems to me no adequate reason why every modern editor should do the same. It is suggested that some actor may have attempted a pun on the syllable "cod" in "codding," or perhaps mimicked the affected pronunciation of a brother actor, as "cahd," "cahding" (certainly not an unusual dropping of the "r" in our own day). The suggestion may appear as far-fetched as Dr. Johnson's bull-dog. But the line seems to me of a source foreign to that of the rest of Aaron's speech, and some hypothetical explanation thereof in order, if only to attract attention to it.

E. M. D.

MARGINALIA

DR. ANDERS REPLIES TO THE BACONIAN COINCIDENCES AS FOLLOWS: Griefswald, May 6th, 1908. To the Editor of NEW SHAKESPEARANA: Sir.—A few "coincidences" which the Baconians may adduce may no doubt fit in with either view. But the vital question is, whether the coincidences brought forward by Mr. Joseph Sohmers—and he has probably chosen such coincidences as he considers particularly worthy of notice—can only be explained by the Baconian hypothesis? If this is not the case, they can only be looked upon as pointing to a single solution in favor of the Baconian hypothesis, as Mr. Sohmers says:

Let me begin with Mr. Sohmer's fifth "Coincidence." The argument I am led to believe, is considered a particularly strong one by the Baconians. To my mind it weighs as light as a feather. But even Baconians will probably be obliged to leave this piece of evidence out of account in future. For if we may believe Dr. Engel, Bacon did not write the Promus, nor is the word "rome" in the original manuscript. If it is in Mrs. Pott's book, she must be put down either as a wilful forger or as an ignorant transcriber. (Cf. Shakespeare-Jahrbuch, XX. p. 226, and Engel: Engl-Literaturgesch., s. v. der Bacon-Wahn).

COINCIDENCE NUMBER SIX is answered by oonsidering that the alleged error of substituting MORAL for "Political" Philosophy, is more apparent than real. By "Political" philosophy, Aristotle, as his context amply shows, meant the ethics of civic society which are barely distinguished from what is commonly called morals. In the summary paraphrase of Aristotle's Ethics which was translated into English from the Italian and published in 1547, the passage to which both Bacon and Shakespeare refer is not rendered literally, but its general drift is given as a warning that moral philosophy is not fit subject for study by youths who are naturally passionate and headstrong. Such an interpretation of Aristotle is common enough among sixteenth and seventeenth century writers. In a French translation of the ETHICS by the Compte de Plessis published in Paris, 1553, the passage is rendered "parquoy le ieune enfant n'est suffisant auditeur de la science civile," and an English commentator—in a copy of De Pleissis' book in the British Museum in a note written about 1605 turns the sentence into

English thus—"Whether a young man may be a fit scholar of MORAL philosophy." In 1662, an Italian, Virgilio Malvezzi, in his Preface to his Discoursi sopra Cornelio Tacito remarks, "E non E di E non e discordante da questa mea opinione Aristototele il qua dice che giovani non sone buone ascultatore delle morale" (cf. Spedding Bacon 1,739,111,440).

The passage in Othello regarding the current from the Pontic Sea to the Propontic, finds its satisfactory explanation in the following sentence in Philemon Holland's English translation of Pliny's Historia Naturalis, which appeared in 1601, several years before Othello was composed: "And the Sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth backe again within Pontus."

The next coincidence makes no impression on my mind. What conclusions can you draw from the scrawls of on who practises handwriting and who writes on the cover "Bacon," "Shakespeare," "Nashe," etc.? I have not seen the original MS. What I know of it I have ascertained from Holzer's Baconian pamphlet, published in 1908. If I correctly understand him, he says the original MS. disappeared after it was published in 1904! So I confess to a sneaking suspicion that not everything is quite in order.

As to coincidence 10, Mr. Sohmers asks me whether the name Falstaff was suggested by Halstaff? I can give no definite reply to the question. Let me ask Mr. Sohmer whether there might not be some link of connection between Sir John Falstaff in Henry IV. and Sir John Fastolfe in the First Part of Henry VI.?

As to coincidence number two, Mr. Sohmers has certainly said too much when he declares that Perdita's remarks about flowers "are an exceedingly close paraphrase of Bacon's essay on Gardens." I have carefully compared the two and have certainly found some correspondence. But Shakespeare had as good eyes and as good brains as Bacon!

Perhaps he may have referred to some book or other on Gardening and Flowers. Coincidences numbers one, three, four and nine may remain unanswered. It is no use to be told to pull at the other end of a rope of sand!

I have thus done my duty and tried to show the inconsistencies of ten coincidences adduced by Mr. Sohmers. I regret I cannot discuss his superogatory coincidence number eleven, as I am not able to make use of a work by Mr. Edwin Reed, to which Mr. Sohmers refers me. The German libraries refuse to spend too much money on "Baconian" Literature, and rightly so.

Facts are chiels that wilna dang. I am, yours faithfully, Dr. H. R. D. Anders.

Dr. Isaac Hall Platt sends in his parallelism as a contribution to the Dr. Anders's challenge—which parallelism shows that Bacon sometimes crystalized his expression more in his Plays than in his Essays.

CYMBELINE III iii 45	BACON: ESSAY OF GREAT PLACE.
The art o' the court As hard to leave as keep, whose top to climb Is certain falling, or so slippery that The fear's as bad as falling.	The rising unto place is laborious and by pains men come to greater pains. And by indignities men come to dignities. The standing is slippery and the regress is either a downfall or an eclipse, which is a melancholy thing.

Mr. William T. Smedley, Honorary Secretary of the London Bacon Society, sends to "Baconiana," a "definite testimony that Bacon was a poet to wit: Edward Waller published the first edition of his poems in 1645. This book has a dedication "To my lady" but without a name. The commencement reads thus:

"Madam,

"Your Commands for the gathering these Sticks into a Faggot had sooner been obey'd, but intending to present you with my whole Vintage, I stay'd, till the latest Grapes were ripe, for here your Ladiship has not only all I have done, but all I ever mean to do of this kind: Not but that I may defend the Attempt I have made up in Poetry, by the Examples (not to trouble you with History) of many Wise and Worthy Persons of our own Times; as Sir Philip Sidney, Sir Francis Bacon, Cardinal Perron, the ablest of his Countrymen; and the former Pope, who they say, instead of the Triple Crown, wore sometimes the poets Ivy, as an Ornament, perhaps of lesser weight and trouble: But Madam, these nightingales sang only in the spring. It was the diversion of their Youth: as Ladies learn to sing and play when they are children, what they forget when they are Women: The resemblance holds further, for as you quit the Lute the sooner because the posture is suspected to draw the Body awry; so this is not always practised without some Villany of the Mind wresting it from present occasions and accustoming us to Style somewhat removed from Common Use.

But that you may not think his Case deplorable, who had made Verses: we are told that Tully (the greatest Wit among the Romans) was once sick of the Disease, and yet recover'd so well, that, of almost as bad a Poet as your Servant, he became the most perfect Orator in the World. So that so much as to have made verses, as not to give over in time, leaves a man without Excuse: The former presenting us with an opportunity at least of doing Wisely that is, to conceal those we have made, which I shall yet do, if my humble Request may be of as much force with your Ladiship, as your commands have been with me."

[If Francis Bacon was a Poet, where is the Poetry? EDITOR NEW SHAKESPEAREANA.]

The same issue of "Baconiana," (July, 1908) contains as leading matter a long ten page interview with Dr. Appleton Morgan on the ever young and ever current Baconian Theory. Dr. Morgan was put several leading questions. But he took the view that Sir Lucius O. Trigger took of Bob Acres's Duel—that it was a very pretty quarrel as it stood and that any explanation would only spoil it! What Dr. Morgan preferred to do was, to score Baconians and Shakespeares alike from a forensic standpoint and show how much more they could make out of their respective cases—how many weak points in their respective arguments they could avoid, etc! "The Shakespeareans, for example," said Dr. Morgan, "weaken their case when they tell us where Shakespeare was born—cite those silly traditions and clumsy records, show us those pitiful relics and cicerone us through that poor little scrubbed up hovel in Henley Street. The only right way from the orthodox standpoint is that taken by Prof. Walter Raleigh, who tells us, point-blank, that Shakespeare was a demi-God, with a soul always in the Empyrean; or Prof. Baynes, who while admitting that Shakespeare actually walked on earth—had him educated at a Stratford Grammar School of his own construction where the curriculum was inclusive of all the classics, all the physical sciences, and, in fact, of all the Humanities put together—such a course of studies as no University in the world has seen to this day, unless it was that Ipswich Grammar School that Cardinal Woolsey drew up on paper! The boldest Shakespearean of them all is Dr. Anders of the University of Greifswald. That gentleman has lately constructed a list of between three and four hundred books in Greek, Latin and Hebrew, which Shakespeare had read—works of which most of us had never even heard the titles—which list proves Shakespeare to have been a Porson, a Bentley and a Gladstone rolled into one! and

Ben Jonson a base maligner when he declared that Shakespeare had small Latin and less Greek. And Dr. Morgan is quite as strident at the follies of the Baconians. Their error according to Dr. Morgan, is in basing their case on Parallelisms; that is, on similarities in the Plays and in Bacon, which appeal to themselves in camera no doubt, as identities, but which are always the Horse Reporter's (Dr. Morgan has a Theory, we remember, that the Horse Reporters of our great British and American dailies do most of the book reviewing. We once saw his definition of the term: 'Book Reviewer—Anybody around a newspaper office who happens to be at leisure.') opportunity to chortle the entire anti-Shakespearean case out of court! The Bacon case should be proved if proved at all, according to Dr. Morgan, by purely circumstantial evidence—such as the result of a house to house search through Elizabethan London for a man or men with the equipment imperative to write the Shakespeare Plays—the appearance of the First Folio at a date when there was no demand and no market for it, and under a false editorial assignment—the known record of the titular author as a man of affairs rather than as a Poet—the absence of his name in all literary fellowship—and things like that.' "

When asked where he himself stood or, rather, sat, Dr. Morgan expressed a preference for the Fence, for an equilibrium thereon. "I have always declared," he said, "that I know no surer way to make people lose all interest in you or your opinions than to foreclose yourself by announcing that you think so and so and have made up your mind once for all! No I think I will remain on the fence. If I announce myself as committed neither side will value my output, one side because they believe in me, and the other side because they don't! This I will say, however, There is no reason that I know of why we should not call the author of the Plays 'William Shakespeare.' Only don't write biographies of your man of Stratford of that name or something that sounds like it, and asks us to accept him as the man that wrote the plays, for faith in that case is not the evidence of things Unseen! As if one should say, 'Goethe was the grandest intellect that Germany ever produced. And who was Goethe? Oh, Goethe was a chimney sweeper in Weimar. But he was such a bright clever little chap that everybody wanted him and nobody else to clean their chimneys!' "

Having laboriously convinced himself of the Baconian authorship of the Plays, Herr Dr. G. Holzer of Heidelburg University has started in to convince his countrymen. In Sudwestdeutsche Schulblatte for April, 1908, he begins patiently at the beginning and deals with the record that Lord Bacon left to his literary executors, Rawley and Greuter, orders by

which he retained by a sort of Mortmain control of his manuscripts beyond the grave—upon some theory or design of his own—directing their partial and parenthetical publication, which orders the executors carried out with quite literal and tantalizing obedience. If Dr. Holzer's programme is completed, all Germany will at least realize the discrepancy between the bulk of Baconian res gestae and the sneer or smile with which the non-Baconians assert that there is nothing in it. Meanwhile Dr. Kuno Fischer, an equally learned English student who once announced his conversion to Baconianism, and later recanted without the el pur se muove, will not feel any conviction of sin, but rest recanted! We look for the residuum with considerable curiosity.

The Dramatic Mirror remarks editorially concerning the Shakespeare Memorial. "A dispatch from London recently stated that the rival committees appointed to memorialize Shakespeare respectively by a statue and by a national theatre have decided to amalgamate to promote the building of a Shakespeare memorial theatre to become a national theatre, provided a practical scheme for organizing and endowing such a theatre can be matured. London newspapers for months have carried controversial letters on this subject, the party desiring a statue as well as the party desiring a theatre as a monument to Shakespeare containing many persons of more or less distinction. But as time passes, it becomes plainer that any tangible memorial to Shakespeare that is to be located in London should depend mainly, if not wholly, on the patriotic and civic spirit of Great Britain as to the means. It should not be necessary to ask the rest of the world to assist in erecting in London a memorial theatre. That a theatre would be more desirable as a memorial than a statue of Shakespeare and a museum to be devoted to relics of the great poet and his times, as was originally proposed, will be admitted by most persons. Yet the theatre project, beyond the problem of raising funds for it, is apt to become a source of interminable discussion and conflict as to details of its materialization, and after that as to its administration and conduct. The English are prone to almost endless controversy in all such matters, and they should be permitted to carry the idea adopted out as best they can.

It would be unwise to solicit aid for the present scheme from this country or other countries unless provision should be made for a consideration of the ideas as to the details of the project of representative persons outside who would be requested to contribute; and from the insular spirit shown in much of the correspondence in the premises that has been pub-

lished in London, it is clear that any suggestions from "outsiders" would be resented. Thus the wiser course would suggest that England, or Great Britain—or even London itself, for London is able to do it—be left alone to finance and promote the scheme now in hand.

Which was precisely our suggestion! Surely it were infra dig. in the greatest municipality in Europe, to ask outsiders to erect its monuments for it! But, seriously, no one accredited to speak for London ever did suggest it. The scheme never got itself born outside the gray matter that supplies us with Shakespeare commentary on the proposition that Shakespeare never said THIS because somewhere else he said THAT! (The converse not being contemplatable, since the test of the real Shakespeare utterance is, would Dr. Furnivall himself have said so under like circumstances)? Meanwhile a really practical suggestion, and one involving no humiliating passing of the International hat, comes in the current, "Westminster Review," from a Dr. R. W. Leftwich. Dr. Leftwich points out that the edifice at present known as "Southwick Cathedral," is, actually, the ancient church of St. Mary Overy (not "Ovary,"—the word is a corruption of the German "Ufer," a bank or shore—and all that region was called "The Bankside"). Later it was the Parish Church of St. Saviors. But as St. Mary Overy it was known to Shakespeare. His younger brother Edmund was buried from that shrine; and (as the record of the fees paid for the funeral show) with no inconsiderable pomp and circumstance, in 1607. Dr. Leftwich therefore suggests:

(1) That a yearly Anniversary Shakespeare Commemoration Service be held in this Edifice, which is now the only London Temple with which Shakespeare can be certainly connected.

(2) That the hour of the day for holding such Commemoration shall always be one when the Theatrical profession can be present.

(3) That the preacher be a Shakespeare Scholar and the Service mainly musical.

(4) That for Decoration the flowers mentioned by Ophelia, mingled with Laurel, be employed in the forms of Ropes, Wreaths and Lyres, (but not of Crosses, as too funeral), and that the various Societies linking the Stage and the Church be invited to undertake these decorations.

(5) That the Offertory be devoted to the preservation, care and maintenance of this really Shakespearean Temple.

To these we might add one more—namely, that this Shrine where Shakespeare attended his brother's funeral be his Memorial forever, and that within its walls be placed as time rolls on, monuments to all the great

Commentators, Editors and Scholars who have given their lives to elucidation of the mighty Plays!

Our frontispiece is a capital portrait of Truman Joseph Spencer, Esq., a long time and eminent member of The New York Shakespeare Society who has lately and with great acceptance been lecturing upon Shakespeare matters in a method all his own. Here is a bit of his recent utterance which shows that he is one of that rare sort of Shakespearean commentator that is not afraid to say he don't know when occasion dictates. "I do not know, nor do I think that any one else knows, just how far Shakespeare went in the use of scenic illustration of his dramas upon the stage. * * * In that most nearly perfect burlesque ever written, the play given in the Midsummer Night's Dream by the "hempen homespuns," Shakespeare undoubtedly ridicules the attempt to represent to the senses what he himself preferred to conjure up before the imagination of his auditor. At the attempt of such a stage manager as Peter Quince to introduce a realistic wall and moon, Shakespeare good humouredly remarks that "the best in this kind are but shadows, and the worst are no worse, if imagination amend them." How inexpressibly more vivid than the moonshine of Peter Quince is Shakespeare's, as brought before the mind's eye by the words of Romeo:

> "Lady, by yonder blessed moon, I swear,
> That tips with silver all these fruit tree tops."

The Shakespeare Society of New York regrets to chronicle the death of its esteemed and valued member, Mr. Cornelius Christie, of Jersey City, New Jersey, March 5th, 1908.

Books Received

296. Vers de Societé Authology, Collected by Carolyn Welles. 5½ x 7½ in. Cloth, pp. 357. New York: Charles Scribner's Sons.

278. The Shakespeare Library. The Shakespeare Classics, Greene's "Pandosto," or "Dorastus and Fawnia," being the original of Shakespeare's "Winter's Tale," newly edited by P. G. Thomas. Small 4to., pp. 147. New York: Duffield & Co., 1907.

299. The Shakespeare Library. The Shakespeare Classics. Lodge's "Rosalynde," being the original of Shakespeare's "As You Like It." Edited by W. R. Greg, M. A., Small 4to., pp. 209. New York: Duffield & Co., 1907.

300. The Shakespeare Library. Shakespeare's Holinshed; the Chronicle and the Historical Plays Compared. By W. G. Boswell-Stone. 8vo., pp. 532. New York: Duffield & Co., 1907.

310. The Shakespeare Library. The Shakespeare Classics. Brooks' being the original of Shakespeare's Romeo and Juliet. Newly edited by J. J. Munro. Small 4to., pp. 167. New York: Duffield & Co.

301. The Shakespeare's Library. Robert Laneham's Letter: Describing a Part of the Entertainment Unto Queen Elizabeth at the Castle of Kenilworth in 1575. Edited with an introduction by F. J. Furnivall. 8vo., pp. clxxxii-87. New York: Duffield & Co., 1907.

302. The Shakespeare Library. The Rogues and Vagabonds of Shakespeare's Youth: Awdeley's "Fraternitye of Vagabondes" and Harman's "Caveat." Edited with an introduction by Edward Viles and F. J. Furnivall. 8vo., pp. xxix-116. New York: Duffield & Co.

303. Shakespeare's Sonnets and A Lover's Complaint 1609, with an introduction by W. H. Hadow. Library calf, sq. boxed edges, pp. 201. Oxford: At the Clarendon Press. New York: Henry Frowde.

304. The Tragedies of Seneca. Translated into English Verse. To which have been appended comparative analyses of the corresponding Greek and Roman Plays and a mythological Index by Frank Justus Miller. Introduced by an essay on the influence of the tragedies of Seneca upon Early English Drama by John Matthews Manly. Cloth, 8vo., pp. 535. Chicago: The University of Chicago Press. Portrait.

306. The Oxford Book of French Verse From the Thirteenth to the Nineteenth Century. Chosen by St. John Lucas, Coll. Univ. Oxon. Cloth, sq. 16mo., pp. 490. New York: Oxford University Press American Branch.

307. Studies in the Word-Play in Plautus. By Charles Jasbrow Mendelsohn. Ph.D. I. The Name Play. II. The Use of Single Words in a Double Meaning. Publications of the University of Pennsylvania. 8vo., paper, pp. 155. Philadelphia: The John C. Winston Company.

309. A Typical Shakespearean Stage—The Outer-Inner Stage. The third chapter of a Study of the Shakespearean Stage. By Victor E. Albright, M. A. Paper, 8vo., pp. 42. Translated. New York: The Knickerbocker Press.

313. The Shakespeare Library. The Old Spelling Shakespeare. Being the Works of Shakespeare in the Spelling of the Best Quarto and Folio Texts. Edited by F. G. Furnivall and the late W. G. Boswell Stone. I. The Two Gentlemen of Verona. II. The Comedie of Errors. III. Taming of the Shrew. Edited by Boswell Stone. IV. Taming of the Shrew. V. Loves Labours Lost. A Midsummer Night's Dream. Edited by Furnivall. Square 8vo., cloth, pp. about 80. New York: Duffield & Company.

314. The Lamb Shakespeare for the Young. Illustrated by Helen Stratton. With songs set to music by T. Maskell Hardy. New Fork: Duffield & Co.

305. Tragedy: By Ashley H. Thorndike, Professor of English in Columbia University. Author of "The Influence of Beaumont and Fletcher on Shakespeare." 12mo., cloth, pp. 388. Boston and New York: Houghton, Mifflin & Company.

319. The Shakespeare Problem Re-stated. By G. G. Greenwood, M. P., of the Middle Temple, Barrister at Law, Sometime Scholar of Trinity Coll., Camb., with a photogravure Frontispiece. 8vo., cloth, pp. 558. London: The Bodley Head. New York: The John Lane Company.

320. Jahrbuch der Deutschen Shakespeare Gesellschaft. Im aufrage dea Verstandes Herausgegeben von Alois Brandl und Max Forster Vierundvierzigster Jahrgang mit Funf bildern. Cloth, 8vo., pp. 470. Berlin Schonberg: Langenscheidsche verlagsbuchhandlung. Prof. G. Langenscheidt.

321. Fifty Shakespeare Songs for Low Voices. Edited by Charles Vincent. Mus, Doc. Oxen Boards. Quarto. Musical scores. pp. 159. Boston: The Oliver Ditson Company.

322. Conversations of Ben Jonson with Drummond of Hawthornden. Edited with an Introduction and Notes by Philip Sidney. F. R. Hist. S. 12mo., cloth, pp. 64. Portraits. London: Gay & Bird.

311. The Unmasking of Robert Houdin. By Harry Houdini. Illustrated. Cloth, 8vo., pp. 319. New York: The Publishers Printing Company.

312. The Stage Door. By Charles.Belmont Davis. Cloth, 12mo., pp. 359. New York: Charles Scribner's Sons.

323. Heredity Variation and Genius. With an Essay on Shakespeare. "Testified on His Own Bringings Forth." An address on Medicine. Present and Prospective. By Henry Maudsley, M. D. Cloth, 12mo., pp. 225. London: John Bale Sons and Danielsson.

324. The Shakespeare Apocrypha. Being a Collection of Fourteen Plays which have been Ascribed to Shakespeare. Edited with Introduction notes and Bibliography by C. F. Tucker Brooke, B. Litt. Sq., 16mo., cloth, pp. 454. Oxford: At the Clarendon Press.

325. The Metaphysical Shakespeare. Each Interpretation is a Key to the Play it Accompanies and Proves that the Only Basis upon which Shakespeare built his Drama was the Bible. The Merchant of Venice. A Metaphysical Interpretation by Julia Ruggles. 16mo., pp. 92. Pasadena, California: Occidental Publishing Company.

316. Re Lear—W. Shakespeare. Tragedia in 5 Atti. Traduzioni, E Note di A. Cippico. 16mo, paper, pp. 214. Torine: Milano Roma, Tratteli Bocca.

317. Roman Catholic and Protestant Bibles Compared. The Gould Prize Essays. Edited by Melancthon Williams Jacobus, D. D. Second Edition. Revised and Supplemented with Appendices and a Composite Bibliography, covering the General Literature of the subject. 12mo., pp. 362. New York: Charles Scribner's Sons.

318. Shakespeare's Legal Maxims. By William Lowes Rushton of Gray's Inn. Barrister at Law. Cloth, 12mo., pp. 60. Liverpool: Henry Young and Sons.

296. In pressure of heavier matter, this table has overlooked Miss Carolyn Welles's last addition to the charming Anthologies she is publishing through the Messrs. Charles Scribner's Sons. The purchaser of one cannot be without them all. It is hard to tell what exactly "Vers de Societe" is . We miss a few favorites of the type we have so named. But Miss Welles has atoned by finding many another. If her next work should

be an Anthology of Drinking Songs she will have a field worthy her brooding care.

304. Mr. Frank Justus Miller's Edition of the Tragedies of Seneca is an individual work. We know of no late effort to bring into popular conception these wonderful Dramatic Pieces, nor indeed of any Edition of them which may, by any production of the term, be called current. Mr. Miller's translations are stately and flowing, and his Appendix of Comparative Analyses of the corresponding Greek plays, (that is, the Greek Plays which treat of the same narrative), is an idea that has not occurred to any student before. According with Mr. Miller's plan to demonstrate how a few themes were used in common by the classic Dramatic artists, is Mr. Manly's Essay on the Influence of Seneca upon Early English Drama. The work is one for the Library and the Student. But the text of the Tragedies themselves in Mr. Miller's fine translation lends itself well to the taste of the general reader of high literature. The Mythological Index is sufficiently condensed to avoid the reader's reference to a classical Dictionary, and is convenient as well as necessary. We have no more valued and valuable work before us, and cannot suggest one that would fill its place.

324. At last we have what has been long awaited, a critical and scholarly edition of the Doubtful Plays collated from the originals and printed according to the true Original Copies. We will not anticipate the eagerness with which every true Shakespearean scholar will welcome this work. In the preparation of the body text Mr. C. F. Tucker Brooke tells us that he has adopted the rule to follow the earliest text, and to adhere to this rule unless there is a palpable reason such as a later rescension, and in every case to bracket the augmentations of later editors or versions. This is the scholarly method always, and Mr. Brooke believes that the text here presented faithfully register all variants in accessible sixteenth and seventeenth century editions which are not purely orthographic, and all such later emendations and corrections as possess any degree of usefulness or probability. Silent alteration of the originals has been tolerated only in such purely mechanical matters as the abandonment of the long S., correction of obvious misspacing, and the rectifying of perfectly obvious archaic misspellings. The Plays are: Arden of Feversham, Locrine, Edward the Third, Sir John Oldcastle, Part I, Mucedorus, Thomas Lord Cromwell, The London Prodigal, Yorkshire Tragedy, Merry Devil of Edmonton, Fair 'Em the Miller's Daughter, The Two Noble Kinsmen, and Sir Thomas More. Additional interest is given by fac similes of the Quarto title pages, showing which of these plays were contemporaneously, in whole or in part,

assigned to Shakespeare and which were printed by the men we have come to regard as Shakespeare printers. It is many a long day since this Table has been able to announce so important a volume for Shakespeareans shelves.

314. The Lamb Shakespeare For The Young, of which the Messrs. Duffield send us two numbers, is certainly an attractive and useful idea. The story of each play is in a separate booklet. They ought to be largely selected for gifts to children whose parents hesitate among the raft of holiday publications. The covers, to begin with, would attract the child; bright red, with heavy gold stamping, usually of an emblem of a play; then in large type with morticed engravings—the incomparable text of Charles Lamb's stories from Shakespeare, that has outstood all sorts of editions for adults as well as infants, and sustained as well the elaborate art of the Raphael Tuck Edition as the fairy plates of the Dutton Edition. We heartily commend this pretty series!

311. The unmasking of Robert Houdin, if worth while, is well done. Presdidigitateurism is always a fascinating side-study and gossip concerning it a pleasant book. Mr. Henry Ridgley Evans's book "The Old and the New Magic," printed by the Open Court Company, was welcomed in these pages, and this book is a good companion. We don't care so much about Mr. Houdini's Unmasking of his namesake, but his stories of Magici and of its Priests, that we have seen ourselves, like the Incomparable Heiler, Herrman and the rest, are good reading, and the glimpses of how the trick is done (and Mr. Houdini gives us none too many of them) are good reading, too!

312. "At the Stage Door" is a collection of Press Agents Confessions. The Stage is one thing, Fact is another, and no sane man looks for fidelity; or anything but imitation in an art whose very essence is imitation. Therefore we can smile at the conviction of the storyteller that the more fakish his tales or the more insincere his characters, the cleverer he is. Nobody is deceived and it takes two persons, after all, to tell a lie!

313. The Old Spelling Shakespeare we don't desire to deprecate. Only there are so few reasons why anything so recondite and laborious as a selection between the varieties of rejected orthographies of Quartos and Folios, sorted according to what the worthy editors fancy or are moved to suppose the best (or perhaps the worst) of the confused orthographies of the "stolne and surreptitious" spellings, should be put into popular form! The series appears to have been projected by the late Boswell Stone, and so far as he had a theory, let it pass! But when we find the series con-

tinued by Dr. Furnivall, who is himself a notoriously bad speller—how is anybody to be benefitted by the edition? And who would deliberately select it, if offered in competition (and we suppose it is intended to compete) with the hundreds of inteligible editions in the market?

278-299-301-302-310. We are happy to welcome "Shakespeare's Library" and "Shakespeare's Classics." The first three volumes, respectively, of the Classics are Greene's Pandosto, Brooke's Romeus and Juliet, and Lodge's Rosalynde. The binding of these is ribbed roxburghe, the size a convenient square sixteenmo, and the type clear and beautiful. The Introductions are exhaustive, and the Edition at this rate will supercede all its predecessors. As for the "Library," it reprints Mr. Boswell Stone's well known and useful "Shakespeare's Holmshed," and two other valuable volumes so far are Robert Laneham's letter describing the famous entertainment to Queen Elizabeth at Kenilworth Castle in 1575, and Awdeley's "Fraternitye of Vacabonds, 1575," and "A Caveat of Warneing from Commen Cursetors, vulgarly called Vagabones, set forth by Thomas Harman, 1567." These two are edited by Edward Viles and Dr. Furnivall under the title, "The Rogues and Vagabonds of Shakespeare's time," with profuse cuts of the quaint pictures with which the original were illustrated. Dr. Israel Gollanz edits both the "Library" and "The Classics."

325. In "The Metaphysical Shakespeare" we have the initial volume, The Merchant of Venice. In treating this play according to her processes, Mrs. Ruggles has ascertained that Antonio stands for the average moralist seeking the world's good opinion. By "The Venetian Law impersonate," Shakespeare meant to represent "human Law unable to save man from sin and Death." Shylock, of course, is "the Mosaic Law." Portia's suitors represent "The World in pursuit of A False Concept the Ideal, judging according to appearances." Belmont is "The Home of The Ideal," while poor Bassanio represents "Those Who Correctly perceive the Ideal by abandoning the Material Sense of it; and, judging not by appearance, but through righteous judgment, enter into possession of the Home of The Ideal." Unless we forget, there was a Mr. Charles Downing "Clelia," who did a good deal of this sort of thing about seven years ago!

319. The mechanical beauty of this volume from The Bodley Head Press (John Lane Company, New York) will perhaps tempt the book reviewer who would not otherwise stoop to notice a Baconian book to mention its appearance. It is as its title reads, "The Shakespeare Problem Re-Stated." But Mr. Greenwood restates it with vigor and in an order of proof that strengthens lesser points and shades and lights new reliefs of evidence,

and the book is a very readable contribution to a hackneyed proposition. Mr. Greenwood, unlike too many recent British protagonists, pays full credit to his predecessors and handles with quiet vivisection those tender hearted gentlemen who in the fashion of Mr. Gilbert's Barns Carew, are so overcome at the bare idea of dethroning Shakespeare that they cannot control their emotions long enough to argue the merits of the attempted Dethronement, just as Mr. Carew burst into tears over his clients tales of woe, so that they were compelled to retain the lawyer across the street. Mr. Greenwood's book we place apart for further review as it reaches us as we are going to press. But we note that he does not refuse the argumentum ad hominum in certain cases. Mr. Greenwood, for instance, thinks that Mr. Sidney Lee ought not to find it impossible to suspect that the author of the plays might have found a pseudonym convenient, when a gentleman who took his degree at Baliol College, Oxford, in 1882, under two Scriptural praenomina, found it later useful to Saxonize those same praenomina into "Sidney," (the praenomina aforesaid being, we believe, "Simeon Lazarus"). The book is a desirable one from all standpoints, and will be further referred to in these pages.

321. Equipped with this admirable work the Shakespeare Club or Reading class can vary its entertainment with the very music that Shakespeare himself heard with his physical ear, to wit: The compositions of Thomas Morley, circa 1559-1604, Robert Johnson, circa 1590, and John Wilson, circa 1594-1673. Then there are twenty-one of Shakespeare's songs composed since his time down to the middle of the Nineteenth Century, by John Banister, circa 1630-1679, Pelham Humfrey, 1647-1674, Henry Purce, 1658-1695, and all the famous Shakespeare music of Dr. Thomas Augustine Arne, Haydn, Bishop, and indeed all the famous composers that have done music to fit the songs in the Plays. Most delightful, too, here are the scores for the songs mentioned in the Plays, "Farewell Dear Love," "Peg o' Ramsay," "Green Sleeves," "Heigh ho for a Husband," "Hearts Ease," "Light o' Love," "Three Merry Men be We." The work is the most comprehensive of the kind ever attempted, and we can imagine none more completer or desirable!

305. Professor Ashley W. Thorndike of Columbia University, has produced a fine and thoughtful book of purely philosophical criticism, and, in a tremendously overworked field, has found much to say that is both new and true. The book deserves careful perusal and study. As an example of the sanity of his attitude in spite of the temptations of the Furnivalls., Dowdens and Moultons who produce spasmodic criticism without much out-

lay of midnight oil or operation of the file, we quote this passage: "Two views that have been largely maintained in nineteenth century Shakespeare criticism may, however, be neglected. His plays have been viewed as the reflection of his personal experiences and emotions, and his return to tragic themes about 1600, and his occupation with them for the next eight years have been connected with a supposed period of special depression in his own life. And, again the generalization of experience and the abundant wisdom of his tragedies have been viewed as the result of a rather systematic philosophy of life. * * * Any attempt to describe the plays in terms of our emotions as readers, is likely to result in the attribution of those emotions to the author. An interesting process of analogy, and one hard to be disproved. But for students of the growth of his dramatic art under the peculiar conditions of the reigns of Elizabeth and James * * * there seems to be one reason for separating him from his companion poets and playwrights." The concluding paragraph of the work runs thus: "In the future, as in the past, when a nation or community is most mindful of its greatness and of its obligations, tragedy should find its most helpful encouragement and its greatest opportunity."

318. Mr. Rushton's brochure of some sixty years since, has been cited for at least that length of time, and now the author emerges from his silence to comment pleasantly upon his commentators. Mr. Rushton thinks that Lord Campbell in his "Shakespeare's Legal Acquirements," availed himself without acknowledgment of his (Mr. Rushton's) pamphlet. Very likely. All Shakespeare writers avail themselves without credit, etc., and, so doing they can plead the example of Shakespeare himself. In the present work Mr. Rushton confines himself to dealing with the translations which Shakespeare makes of maxims which the law books of the date contained, but which, of course, being themselves written in Latin, or what then passed for law Latin, they did not translate. The point is a new one and Mr. Rushton presents it impartially to both Baconians and Shakespeareans. He remarks, that the circumstance may have escaped attention as well by commentators who did not know Latin (Law Latin?) as by those who did not know Shakespeare. For example: Dormiunt aliquando leges moriuntur nunquam—which Shakespeare exactly (and so rhythmically as to cover up its literal exactness) renders "The Law hath not been dead though it hath slept." Or again: Sententia definitiva revocari non potest. "And passed sentence cannot be recalled." (Comedy of Errors, I, i, 148). The brochure is full of meat, and it was worth while to print, which is more than can

be said for a good many books of more ambitious bulk that come to this table.

* * *

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"But now he parted hence to embark for Milan"—

Lafrielli's Map of Lombardia in 1564 showing the rivers and Water-courses of Northern Italy at that date which indicates that Shakespeare committed no blunder in making Valentine set out from Verona for Milan. (Two Gentlemen of Verona I. i, 69) BY WATER.